

BARBARA  
KRUGER

ERIC  
FISCHL

ANSELM  
STALDER

# PORTFOLIOS

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An Exhibition of Three Portfolios

Published By Peter Blum Edition, New York

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January 7 – January 25, 1986

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Opening: Tuesday, January 7, 1986

10am to 6pm

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MUSEUM OF ART**



BARBARA KRUGER

FEBRUARY 8 - MARCH 2



Howard Fox, Curator  
L.A. County Museum  
5905 Wilshire Blvd.  
Los Angeles, CA 90036

ANNINA NOSEI GALLERY

100 Prince Street  
New York 10012  
(212) 431-9253





# **Barbara Kruger**

**New Work**

**Larry Gagosian Gallery**

625 North Almont Drive Los Angeles California 90048 213/276-6051

**October 13 to November 5, 1983**

Opening Reception: Thursday October 13 7-9 pm

**KRUGER, BARBARA**



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Mr. Maurice Tuchman  
L. A. C. M. A.  
5905 Wilshire Boulevard  
Los Angeles, CA 90036

**Larry Gagosian Gallery**

625 North Almont Drive Los Angeles California 90048 213/276-6051

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CENTER  
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BILLINGS, MONTANA 59101

KRUGER, BARBARA

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Billings, MT






***I am your***

**reservoir of poses**





When I hear the word

**culture**

I take out my checkbook

# BARBARA KRUGER WRITTEN IMAGES

We loiter outside of trade and speech and are obliged to steal language. We are very good mimics. We replicate certain words and pictures and watch them stray from or coincide with your notions of fact and fiction.

Barbara Kruger

**T**he influence and ubiquity of technological information carriers—print media, radio, film, television—have, in our time grown to almost inconceivably monumental proportions. In the economy of information, even the news has its commercial sponsors. Our notions of current events, recent history, behavior, values, and dreams are, in important ways, structured by the media. Television, newspapers, and magazines are simply facts of most people's daily experience and few are immune to their influence.

The first artists to whole-heartedly and consistently embrace the media as sources for subject matter and visual organization were the so-called "pop" artists of the early 1960s. First recognized and grouped together under that name by critic Lawrence Alloway, these artists appropriated imagery from product labels, Hollywood publicity, comic strips, news photos and advertising. These artists in an important sense were "realists" who recognized that the operative reality in an urban setting was almost entirely designed and manufactured by human beings. Their art embraced and reflected the network of artifice that has come to define and constitute our world.

Barbara Kruger, who is part of a generation of artists who have come to maturity since the mid-1970s, shares with pop artists such as Andy Warhol and James Rosenquist, a background in commercial art. Like these artists Kruger has to a considerable extent received her visual vocabulary from the mass media, particularly print advertising. Employed in the

early 1970s as a graphic designer for the fashion publishing syndicate, Conde Nast, Kruger gradually gave up painting in favor of photography and by 1978 was combining photographs with texts much like magazine ads or posters.

Kruger characteristically rephotographs pictures from old magazines and photo annuals and combines these images with blocks of typeset text. This image/copy relationship quite deliberately quotes the familiar format of print media advertising. But Kruger, like many other artists today, goes beyond the dandy-like, ironic acceptance of the Pop artists to expose what French writer Roland Barthes called "the rhetoric of the image." These artists aim, in their manipulation of stereotyped, mass culture imagery to expose hidden ideological agendas.

In her compositions Kruger almost surgically determines the typographic weight and size of "captions" and positions them within each image for maximum graphic impact. When she has finished laying out and pasting up the art work, she sends it to a commercial printer for enlargement. Scale is thus adjustable in her work, from book-sized formats to the size of billboards.

The strident punchiness of Kruger's photomontages correlates with Russian constructivist film posters of the 1920s and the anti-Nazi broadsides of German artist, John Heartfield. Her affinity with these sources is shared by the designers of recent publications like *Interview* and *Wet*, but politically and socially Kruger positions herself in opposition to many of the views purveyed by her media colleagues. Viewing mass media advertising as propaganda for a male-dominated society, Kruger proposes alternative messages, appropriating the language of the established to give voice to the personal and redefine the stereotyped. Her work is both critical and



poetic, artfully parodying and commenting on corporate "notions of fact and fiction."

Barbara Kruger, who is also an eloquent critic and lecturer, is the first participant in an expanded version of the Focus lecture/performance series which now and in the future will include exhibitions of the work of featured artist/speakers. She has numerous publications to her credit, including regular contributions to *Artforum* magazine.

### Selected One-person Exhibitions:

- 1980 P.S.1., Long Island City, New York
- 1982 CEPA/Hallwalls Gallery, Buffalo, New York  
Larry Gagosian Gallery, Los Angeles, California
- 1983 Annina Nosei Gallery, New York City
- 1985 Los Angeles County Museum of Art, Los Angeles, California  
Wadsworth Atheneum, Hartford, Connecticut  
Contemporary Art Museum, Houston, Texas  
Berkeley Museum of Art, Berkeley, California

### Selected Group Exhibitions:

- 1973 *Whitney Biennial*, Whitney Museum of American Art, New York City
- 1981 *19 Emergent Artists*, Guggenheim Museum, New York City
- 1982 *Documenta 7*, Kassel, Germany  
*Venice Biennale*, Venice, Italy  
*Image Scavengers*, ICA, Boston, Massachusetts  
*Frames of Reference*, Whitney Museum of American Art, New York City  
*The American Exhibition*, The Art Institute of Chicago, Chicago, Illinois  
*The Atomic Salon*, Ronald Feldman Gallery, New York City
- 1983 *Starting Points of Young Critical Artists*, Kunstverein, Bonn, Germany  
*Contra-Media*, Alternative Museum, New York City  
*Whitney Biennial*, Whitney Museum of American Art, New York City  
Times Square spectrochrome sign, New York City
- 1984 *Difference: On Representation and Sexuality*, The New Museum/Institute of Contemporary Art, London, England  
*Content: A Contemporary Focus*, Hirshhorn Museum, Washington, D.C.
- 1985 *New York: Ailleurs Et Autrement*, ARC, Museum of Modern Art, Paris, France  
*Disarming Images*, Art for Nuclear Disarmament, U.S. tour



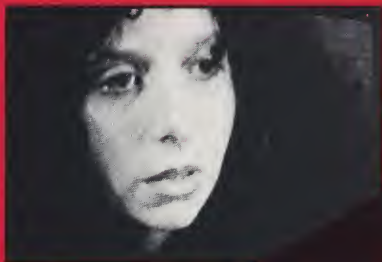
# FOCUS

A LECTURE PERFORMANCE SERIES  
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FORMS OF  
ARTISTIC EXPRESSION

PRESENTS



**Barbara Kruger**

8 PM, FRIDAY  
SEPTEMBER 20, 1985

ADMISSION: \$3.00-NON-MEMBERS  
FREE-MEMBERS  
PHONE 256-6804 TO RESERVE SEATS

*Funded By  
National Endowment for the Arts*

*Norwest Bank Billings, N.A.*



YELLOWSTONE ART CENTER  
401 NORTH 27TH STREET, BILLINGS, MONTANA 59101



RHONA HOFFMAN GALLERY

# BARBARA KRUGER

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*KRUGER, BARBARA*

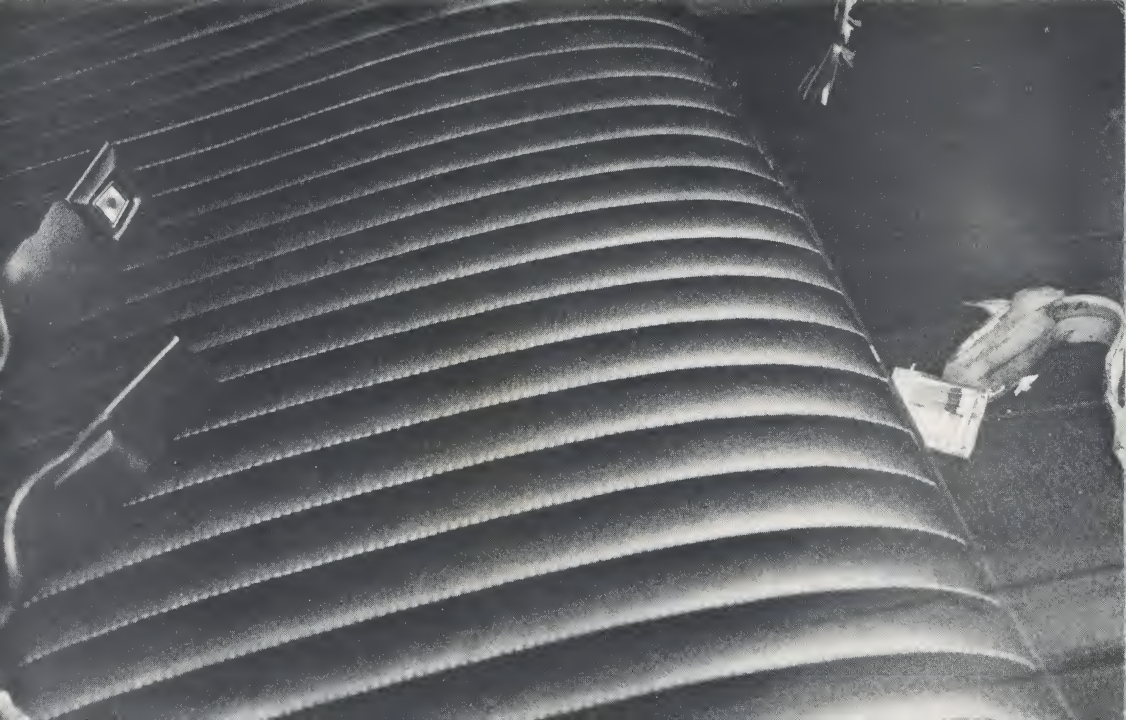
**Barbara Kruger**

**Exhibition**

April 6 - 28, 1990

**Reception for the Artist**

Friday, April 6, 1990 5 to 7 pm



ONE-MAN

# PHOTOGRAPH/ PARAGRAPH

BARBARA KRUGER

JANUARY 2-20

OPENING TUES.

JAN. 2 5-7PM

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*Stephanie Barron*  
*LA County Museum of Art*  
*5905 Wilshire Blvd.*  
*Los Angeles, Ca.*

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DEC 29 1978

LOS ANGELES COUNTY  
MUSEUM OF ART



You are an experiment in

terror

We have received orders  
not to move

Your comfort

Charisma is the perfume of your gods

is my silence

Your manias become  
science

Cover: Barbara Kruger

MATCH  
BOOKS

You construct  
intricate rituals  
which allow you  
to touch the  
skin of other men.

Surveillance

is your busywork

# FIRE SALE!

Barbara Kruger matchbooks

7 covers, 7 books = \$5.\*

14 books = \$8.\*

21 books = \$10.\*

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**Our**

**Leader**



KRUGER, BARBARA

## ART AND TEXT

*Sophie Calle Vernon Fisher Jenny Holzer  
Ulrich Horndash Larry Johnson  
Barbara Kruger Justen Ladda Ed Ruscha*

3 May 1988-16 September 1988

First Bank Skyway Gallery  
Second Avenue and Sixth Street  
Minneapolis

The First Bank Skyway Gallery is one of four public exhibition spaces operated by the First Bank Division of Visual Arts, Lynne Sowder, Curator and Director. These galleries present rotating exhibitions of works from the First Bank collection of contemporary art.

The key objectives of the First Bank visual arts program are to challenge orthodox thinking in the workplace, to provoke a discussion about important issues and to provide a forum for the appreciation of contemporary art by as wide an audience as possible.

Questions or comments should be directed to

Division of Visual Arts  
First Bank System, Inc.  
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Minneapolis, MN 55402  
(612) 343-1575



Howard Fox  
Los Angeles County Museum of Art  
Curator of Contemporary Art  
5905 Wilshire Boulevard  
Los Angeles, CA 90036  
26

Barbara Kruger, Untitled, 1987, photograph, 84" x 48"





# **MY** ***Pretty Pony***

**BARBARA  
KRUGER  
STEPHEN  
KING**

*Nigel Greenwood Gallery*

*16 February – 10 March 1989*

4 New Burlington Street  
London W1X 1FE. 01-434 3795

Open Mon-Fri; 10am-6pm  
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*Give*

*me*

*all*

*you've*

*got*



# BARBARA KRUGER

2 MAY TO 30 MAY 1987

M A R Y B O O N E  
M I C H A E L W E R N E R  
417 WEST BROADWAY, NEW YORK, NEW YORK 431-1818

UNTITLED, 1986. PHOTOGRAPH, 48" BY 60"

# ARTISTS SPACE

155 Wooster Street, N. Y. 10012

ONE-MAN

## 3 SHOWS

January 5-26, 1974

### LAURIE ANDERSON

systems

selected by Vito Acconci

### DON GUMMER

sculpture

LIBRARY

JAN 11 1974

selected by Richard Serra

LOS ANGELES COUNTY  
MUSEUM OF ART

### BARBARA KRUGER

painting

selected by Jane Kaufman

The purpose of **Artists Space** is to present shows by artists who are not affiliated with commercial or cooperative galleries.

The exhibiting artists are to be selected by other artists.

Sponsored by Committee for the Visual Arts, Inc.  
with support from the New York State Council on the Arts.



# BARBARA KRUGER

JUNE 1 - JULY 1, 1989

Reception

For the Artist

Thursday

1 June 1989 7-9 PM

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The Museum of Contemporary Art (MOCA) presents  
The Ralph Tornberg/Museum Director's 1999/2000 Series

# DIALOGUES

in CONTEMPORARY ART

For the second in this series complementing current exhibitions, renowned artist **BARBARA KRUGER** will be joined by noted author **NEAL GABLER** to discuss power, culture, and public and private lives.



Barbara Kruger continues through February 13, 2000 at The Geffen Contemporary

# Barbara Kruger ARTIST Neal Gabler AUTHOR

Advance reservations are required. General admission is \$10; \$5 for MOCA Members and students with valid ID. Call the MOCA Box Office at 213.626.6828.

Members of The Director's Forum, Executive Forum, Curators Circle and Art Advocates may reserve two free tickets. Call the MOCA Event Line at 213.633.5335.

Tickets will be held at the door and can be picked up after 1pm. Reserved tickets not claimed by 1:45pm will be released for standby purchase. Seating is on a first-come, first-served basis.

For program information, please call the Education Department at 213.621.1767.

*Made possible through the generous support of  
The Ralph Tornberg Trust.*

**Saturday, November 20, 1999**

**2:00pm**

**Hotel Inter-Continental**

**Bunker Hill Ballroom, 2nd Floor**

**251 South Olive Street** (adjacent to MOCA)

Neal Gabler, a regular contributor to the *Los Angeles Times* Opinion section, is the author of *An Empire of Their Own: How the Jews Invented Hollywood*, *Winchell: Gossip, Power and the Culture of Celebrity* and, most recently, *Life the Movie: How Entertainment Conquered Reality*.

BARBARA KRUGER. *Untitled (You thrive on mistaken identity)* 1981. Black-and-white photograph. 60x40 inches. Collection of Matthias Brunner, Switzerland.

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THE MUSEUM OF CONTEMPORARY ART LOS ANGELES

# BARBARA KRUGER

October 17, 1999 – February 13, 2000 MOCA at The Geffen Contemporary



Untitled (*Your body is a battleground*), 1989

112 x 112 inches

Photographic silkscreen on vinyl

The Broad Art Foundation, Santa Monica



The first comprehensive overview of Barbara Kruger's multi-faceted career, this twenty-year retrospective exhibition "re-pictures" the artist's work through the pictures and words that have formed an ongoing lexicon, which she continues to articulate through a variety of media and sites. "Barbara Kruger" presents over seventy works from 1978 to the present in a dynamic installation designed closely with the artist.

Kruger's work addresses cultural representations of power, identity, and sexuality while challenging its stereotypes and clichés. Since 1980, Kruger's work with pictures and words has developed into a highly recognized practice through a visual consistency of black, white, and red photo/text montages. She juxtaposes striking images with equally striking phrases that direct the spectator through her provocative use of pronouns: "Your body is a battleground," "We have received orders not to move," "I shop therefore I am." She states, "I work with pictures and words because they have the ability to determine who we are, and who we aren't."

Born in 1945 in Newark, New Jersey, Kruger studied briefly at Syracuse University and Parsons School of Design. She worked in the late 1960s and early 1970s as a graphic designer, art director, and picture editor in the art departments at *Mademoiselle* and *House and Garden*, in addition to freelancing at other Condé Nast Publications. As she has stated, her early experience as a graphic designer, "performing serialized exercises with pictures and words," was the biggest influence on her work: "So in a sort of circular fashion, my 'job' as a designer became, with a few major adjustments, my 'work' as an artist."

The range of Kruger's work is diverse, including photographic prints on paper and vinyl, lenticular and etched-metal images, audio and video work, installations and sculpture. The exhibition commences on the elevated lobby with the first of three monumental interior billboard works produced by Kruger specifically for the exhibition here at The Geffen Contemporary. The overall plan is organized by bodies of work, including three early series incorporating photographs taken by Kruger that accompanied texts written by her: *Picture/Readings* (1978); *Hospital* (1978); and the subsequent collaged

photographs in which Kruger first laid text over a found photographic image, presaging the black-and-white photographic montages in red frames first produced in 1980. In *Picture/Readings*, Kruger's exterior-detail photographs of residential buildings in Berkeley, Los Angeles, and Florida are accompanied by her texts about their imagined inhabitants. This work was also presented in a self-published book by Kruger in 1979. The images of *Hospital* were shot by Kruger at Gouverneur Hospital in New York, and are presented on panels that alternate with a running text. The adjacent group of photo-collages from 1980 feature one or two words—"perfect," "nature," "container," "not perfect"—superimposed over found photographic images.

The exhibition continues through work of the 1980s and 1990s with Kruger's photographic montages on paper and large-scale photographic silkscreens on vinyl, as well as lenticular photographs and etched-metal plates, all of which use images rephotographed from existing sources such as photo annuals and technical manuals, composed with phrases typeset in Futura Bold Italic. These works raise complex and interrelated issues of power, history, identity, sexuality, economics, and social relations as they question received ideas about ideals and values.

Kruger's work of the past ten years has increasingly integrated large-scale installations that encompass the walls, floor, and ceiling with painted text and wallpaper (*Untitled*, 1991); with wallpaper, metal floor plates and audio (*Untitled*, 1994); and with projected video and slides (*Power/Pleasure/Desire/Disgust*, 1997). These works are all representative of Kruger's consistent interest in the *direct* public address of the spectator. *Power/Pleasure/Desire/Disgust* takes that interest to a greater intensity, where the actors onscreen speak to the viewer, who is enveloped within a space illuminated by projected texts.

Another aspect of Kruger's recent work is her focus on public figures and portraiture (with rare exception, the work until 1997 featured only anonymous subjects), both in a group of four large, vinyl works portraying Marilyn Monroe, Eleanor Roosevelt, Malcolm X, and Andy Warhol, installed together in a small room and in a related body of sculptures

reminiscent of commemorative statuary, bearing such titles as *Family*, *Justice*, and *Good/Evil*, and including unexpected poses of recognizable public figures: John F. and Robert F. Kennedy, Marilyn Monroe, Roy Cohn, J. Edgar Hoover. Speaking about these works, Kruger has stated that the “rift between body and figure is obviously most apparent when the body becomes a somebody, when the everydayness of life is siphoned out, leaving a public figure, an emptied-out vessel to be filled with projections and fantasies, with adoration and envy.”

Adjacent to the sculpture upstairs is a large gallery devoted to the diverse forms Kruger’s “picture” practice has taken, including documentation and representations of Kruger’s public architectural commissions, such as the park and outdoor amphitheater at the North Carolina Museum of Art in Raleigh, North Carolina (in collaboration with architects Laurie Hawkinson and Henry Smith-Miller, and landscape architect Nicholas Quennell); a train-station in Strasbourg, France; floor mosaics for The Fisher College of Business, The Ohio State University, Columbus, Ohio; and MOCA’s Temporary Contemporary (now The Geffen Contemporary). Exhibitions she has curated are also featured, including re-installations of two exhibitions: “Artists’ Use of Language,” which Kruger organized for Franklin Furnace, New York, in 1982; and “Creative Perspectives in American Photography,” originally installed at Hallwalls/ CEPA Gallery, Buffalo, New York, in 1983. She has produced a wide variety of public projects, such as billboards, posters, media shelters, bus placards, book and magazine covers, public service announcements for television, newspaper Op-Eds, and other works for publication (including early graphic design work from the late 1960s to criticism written about television, music, film, and culture), and a variety of merchandise including postcards, T-shirts, tote bags, matchbooks, and coffee mugs, all of which are represented in the exhibition.

While the museum will be the primary site of the exhibition, an external component includes billboards and posters that will be on view within the greater Los Angeles area during the exhibition period. Further information about these

projects is available at the Information Desk.

Bringing the world into her work and her work into the world, Kruger confronts stereotypes, clichés, and categories as manifestations of power and control. She “ruins” these representations, shattering them with generous empathy, a rigorous intelligence, a sharp wit, and a big dollop of laughter.

*Ann Goldstein, Curator*

## ART TALKS

A series of informal discussions in the galleries, free with museum admission and open to the public.

### **Sunday, October 17, 3 p.m.**

Carol Squiers  
*New York critic and writer*

### **Thursday, November 11, 6:30 p.m.**

Ann Goldstein  
*Curator, MOCA*

### **Sunday, February 6, 3 p.m.**

Jane Weinstock  
*Filmmaker and critic*

### **Sunday, February 13, 3 p.m.**

Mark Wigley  
*Professor of Architecture, Princeton University*

DIALOGUES IN CONTEMPORARY ART  
The Ralph Tormberg/Museum Director's  
1999/2000 Series

### **Saturday, November 20, 2 p.m.**

Hotel Inter-Continental, Bunker Hill Ballroom  
251 South Olive Street (adjacent to MOCA)

Barbara Kruger  
*Artist*

Neal Gabler  
*Writer*

Advance reservations are required. General admission is \$10; \$5 for MOCA Members and students with valid ID. Please call the MOCA Box Office at 213/626-6828. Members of The Director's Forum, Executive Forum, Curators Circle and Art Advocates may reserve two free tickets by calling the MOCA Event Line at 213/633-5335.

Tickets will be held at the door and can be picked up after 1 p.m. Reserved tickets not claimed by 1:45 p.m. will be released for standby purchase. Seating is on a first-come, first-served basis.

*Education programs at MOCA are supported in part by The James Irvine Foundation, the William Randolph Hearst Endowment for Education Programs, Jean and Lewis Wolff and Family, the Weingart Foundation, The Annenberg Foundation, and David Hockney.*

*The Art Talks series is made possible in part by The Times Mirror Foundation Endowment, the City of Los Angeles Cultural Affairs Department, and the Los Angeles County Arts Commission.*

*Dialogues in Contemporary Art is made possible by The Ralph Tormberg Trust.*

*"Barbara Kruger" is made possible in part by The Buehler Family Foundation; Audrey M. Irmas; The MOCA Projects Council; The Broad Art Foundation; Ninah and Michael Lynne; The Kwon Family; and Barbara Fish Lee.*

For program information, please call the Education Department at 213/621-1767.



The Museum of Contemporary Art  
MOCA at The Geffen Contemporary  
152 North Central Avenue  
Los Angeles, CA 90013

For exhibition information, call  
213/626-6222; TDD 213/621-1651  
[www.moca.org](http://www.moca.org)



Forget morality

Forget heroes

It's our

pleasure

Forget shame

to

disgust  
you

Forget innocence



# BARBARA KRUGER

5 JANUARY TO 26 JANUARY 1991

M A R Y B O O N E  
GALLERY, 417 WEST BROADWAY  
NEW YORK, NEW YORK 10012 431-1818

KRUGER, BARBARA

"UNTITLED" (IT'S OUR PLEASURE TO DISGUST YOU), 1990. PHOTO SILKSCREEN



**Your comfort**

**is my silence**

# **Barbara Kruger**

**MARCH 3 TO  
LIBRARY APRIL 3**

MAR 19 1982

LOS ANGELES COUNTY  
MUSEUM OF ART

**reception for the artist**  
**Wednesday, March 3, 7-9 pm**

**LARRY GAGOSIAN**

---

**619 N. ALMONT, LOS ANGELES, CA 90069**  
**Telephone 213/276-6051**





JAM  
LIFE  
INTO  
DEATH

HACE pyi M

**BARBARA KRUGER**

7 JANUARY TO 28 JANUARY 1989

M A R Y B O O N E  
GALLERY, 417 WEST BROADWAY  
NEW YORK, NEW YORK 10012 431-1818

KRUGER, BARBARA

UNTITLED (JAM LIFE INTO DEATH), 1988. PHOTOGRAPHIC SILKSCREEN/VINYL, 1111/2" BY 1111/2"



# Q & A with Barbara Kruger

DEPARTMENT OF THE ARTS  
VISUAL ARTS  
PRESENTS

*Who is beyond the law?*  
*Who is bought and sold?*  
*Who is free to choose?*  
*Who does time?*  
*Who follows orders?*  
*Who salutes longest?*  
*Who prays loudest?*  
*Who dies first?*  
*Who laughs last?\**



*Untitled (You are not yourself), 1982.*

Join in a dialogue with **Barbara Kruger**, a New York artist known for provocative postmodernist art works that address issues of representation, power, and gender.

Kruger's powerful art statements juxtapose words and images (most often photographs) using with a new purpose the commercial advertising syntax that dominates much of our contemporary media environment.

Her work is based on a profound interest in how pictures and words have the power to make us who we are and who we aren't; to tell us what we can't be and to construct us.

In this evening Barbara Kruger shares with the audience a slide presentation of her body of work from its inception to the present, allowing pictures and words that comprise her art to speak for themselves rather than be submitted to a narrative about them. She will then answer questions from members of the audience.

A reception for the artist follows the event.

Introduction by **HENRY HOPKINS**, Chair, Department of Art and Director, the Wight Gallery, UCLA

Barbara Kruger is a Regents Professor at the University of California, Irvine for this quarter. Her work is known to the Los Angeles audience firsthand through her monumental red, white, and blue flag mural *Untitled (Questions)* which covers the south wall of the Temporary Contemporary. As the artist states, the mural addresses the "fragile grace of democracy." This site-specific installation will close in June, 1992. The artist recently co-edited with Phil Mariani the anthology of essays *Remaking History*, published by the Dia Foundation. A new book of Kruger's art, *Love for Sale*, with accompanying text by art historian Kate Linker was published by Abrams. Currently the artist is working on a book of collected essays entitled *Remote Control: Writings on Television, Movies and Culture*, to be published by MIT.

Coordinated by UCLA Extension's Visual Arts Division, **RUTH E. ISKIN**, Head.

Co-sponsored by the following UCLA groups: The Research Unit for Critical Studies & the Human Sciences, the History/Art History Interdepartmental Program, and the Departments of Art and Art History.

Seating is limited and on a first-come, first-served basis. Early arrival is encouraged.

**TUESDAY MARCH 10, 8 P.M.**  
UCLA: 2160-E Dickson Art Center

Art 832.6  
General admission: \$10.  
UCLA students and faculty: No charge, upon presentation of full-time ID.  
Advance registration is not available.

**Enrollment is at the door only.**

Parking on the UCLA campus without permit is \$5 per entry. There will be attendants at designated gates to collect the parking fee.

Information: (310) 206-1423.

**Tuesday, March 10, 1992 / 8 pm**

**at UCLA**



**UCLA  
EXTENSION**

10995 Le Conte Avenue, Los Angeles, CA 90024-2883

**KRUEER, BARBARA**

**Q & A with Barbara Kruger**

Tuesday, March 10, 1992

at UCLA

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DEPARTMENT OF THE ARTS  
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PRESENTS

# Q & A with Barbara Kruger

Tuesday, March 10, 1992



at UCLA

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Maurice Tuchman  
Senior Curator, 20th Century Art  
LACMA  
5905 Wilshire Blvd.  
Los Angeles, CA 90036



Untitled (*I shop therefore I am*), 1987.

"I'm interested in coupling the ingratiation of wishful thinking with the criticality of knowing better. To use the device to get people to look at the picture, and then to displace the conventional meaning that that image usually carries with perhaps a number of different readings."

— from interview with  
Jeanne Siegel, *Arts Magazine*,  
Summer 1987.

Front Cover Art:  
Untitled (*We don't need another hero*),  
1989.



*is your busywork*



BARBARA KRUGER

March 10 — April 14, 1984

Opening March 10, 5-7 p.m.

ANNINA NOSEI GALLERY

100 Prince Street

New York, N.Y. 10012 (212) 431-9253



Maurice Tuchman  
L.A. County Museum of Art  
5909 Wilshire Blvd.  
Los Angeles, CA 90036

18 WOOSTER STREET NEW YORK NY 10013



PH (212) 343 7300 FAX (212) 343 2954

# BARBARA KRUGER

**POWER PLEASURE DESIRE DISGUST**

**NOVEMBER 1 TO DECEMBER 20 1997**  
**OPENING SATURDAY NOVEMBER 1 6-8PM**



**Not**

**silly**

**enough**

**enough**

**Not**

**silent**

**sexy**

**Not ugly enough**

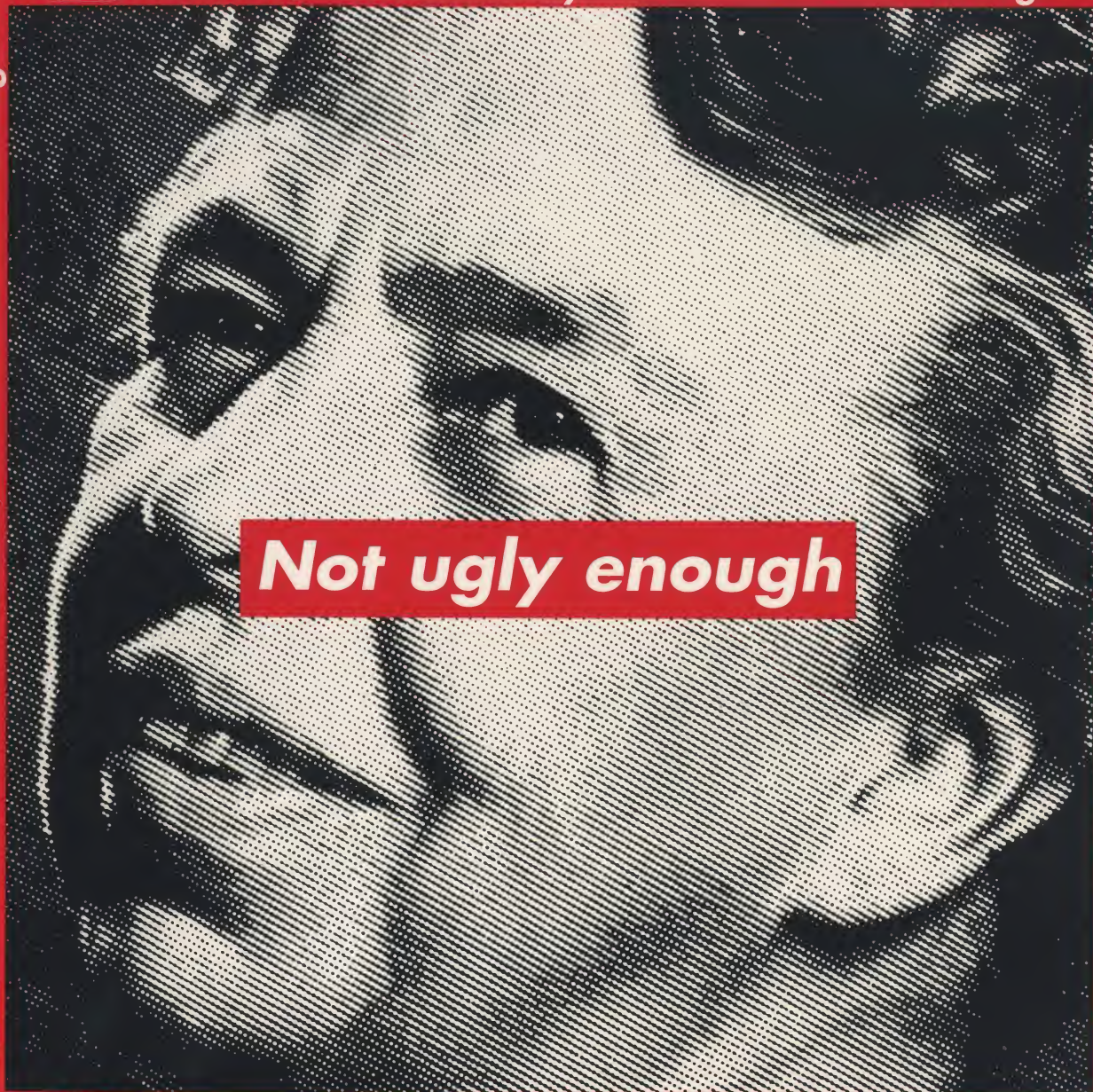
**Not**

**enough**

**Not**

**useless**

**enough**





# BARBARA KRUGER

31 OCTOBER TO 20 DECEMBER 1997

FRONT:

"UNTITLED" (NOT UGLY ENOUGH)

PHOTOGRAPHIC SILKSCREEN/VINYL

109" BY 109"

1997

BACK:

"UNTITLED" (NOT ANGRY ENOUGH)

PHOTOGRAPHIC SILKSCREEN/VINYL

109" BY 109"

1997

M A R Y B O O N E  
GALLERY 745 FIFTH AVENUE  
NEW YORK NEW YORK 10151 752-2929

**Not**

**white**

**enough**

**Not**

**dumb**

**enough**

**Not angry enough**

**Not**

**dead**

**enough**

**enough**

**numb**

**Not**

Barbara Kruger/March 12-April 10/John Doyle Gallery/1962 N. Bissel St./Chicago

LIBRARY

FEB 24 1984

LOS ANGELES COUNTY  
MUSEUM OF ART





William Donald Bledsoe, Linda Wright, Norman Wilson, Helen Chaudhary, Chuck Olson,  
James Williams, Ed Forthum, Don Davis, Audrey Hulse, Bruce H. Lantz, Robert Taylor, Cecil  
L. Anderson, Ray Johnson, Frank Sims, Barbara Krueger, Roy Lachmann, John McDaniel,  
H. McHenry, Larry Fries, James Thompson, Frank Sells, Jack Snyder, Mahan Soud,  
Thomas, Andy Martin, Joe Lucari, Donald Harrison, Arnold Geyer, Thomas Elton, John  
W. Craig, Cecil, Donald Harrison, William H. Knorr, Joe Davis, Audrey Clark, Joseph  
H. Baker, George Harrison, Donald Wright, Ray Johnson, Frank Sims, Barbara Krueger, Roy  
Lachmann, Robert Martin, Jack Lantz, James Thompson, David Sells, John  
McDaniel, Carlisle Martin, Andy Martin, Jack Lantz, Donald Harrison, William H. Knorr,  
John, John Thompson, Chuck Olson, David Harrison, William H. Knorr, Jim Davis,  
Jack, George Harrison, Robert Taylor, Jack Lantz, Roy Lachmann, Tom Harrison, Frank Kim,  
Ray, Ray Harrison, Jack Lantz, Ray Harrison, Ray Harrison, James Thompson,  
Sells, Jack Lantz, Thomas Soud, Donald Harrison, Andy Martin, Jim Davis, Donald  
Harrison, Norman Wilson, John Chaudhary, Frank Sims, Donald Harrison, William  
H. Knorr, Audrey Clark, Joseph Taylor, Robert Taylor, Jack Lantz, Ray Harrison, Ray  
Harrison, Frank Kim, Roy Lachmann, Jack Lantz, Robert Taylor, Frank Kim, Roy  
Lachmann, Frank Kim, Jack Lantz, Jack Lantz, Jack Lantz, Jack Lantz, Jack Lantz,  
Donald Harrison, Andy Martin, Norman Wilson, John Chaudhary, Chuck Olson, David





The Trustees and Director of The Parrish Art Museum

cordially invite you to attend

the Members' Preview of the following exhibition:

**Dreams for the Next Century: A View of the Collection**

with site-specific installation by Barbara Kruger

Saturday, July 25, 6:00–8:00 pm

LN ROGER, BARBARA

ARTIST'S FILE

Opening Talk: Saturday, July 25, 5 pm

Join artist Barbara Kruger, and Klaus Kertess for a discussion  
on Kruger's work and site-specific installation.

Free/\$5 non-members

The exhibition and installation will remain on view through  
September 6, 1998.

The presentation of **Dreams for the Next Century: A View of the Collection** is made possible through generous support from Del Laboratories, Montague H. Hackett, Jr., Mr. and Mrs. Norman L. Peck, Sotheby's, Sotheby's International Realty, Helene and Whitney Stevens, and the Edward John Noble Foundation, Inc.

The presentation of Barbara Kruger's site-specific installation is made possible through generous support from the Buhl Foundation, Inc., Bloomberg News, Penny and David McCall, Jill and Andrew Herz and Hugh J. Freund

The Museum's interpretive programs are made possible, in part, with generous support from the Open Society Institute, and through a Local Affiliate grant from the New York Council for the Humanities.

The Parrish Art Museum wishes to thank Duck Walk Vineyards for their generous donation of wine to this event.

Cover: Willem de Kooning: *Untitled XXXVIII*, 1983 (detail)  
Oil on canvas, 70 x 80 in.

The Parrish Art Museum, Museum Purchase, Ahmet and Mica Ertegun Purchase Fund and Centennial Purchase Fund, 1997.6.  
© 1998 Willem de Kooning Revocable Trust / Artists Rights Society, New York

Inside: Roy Lichtenstein: *Painting: Silver Wood Grain Frame*, 1984 (detail)  
Magna on canvas, 62 x 70 in.  
Private Collection © 1998 Estate of Roy Lichtenstein, New York





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OPENING HOURS: MONDAY TO FRIDAY 10AM – 6PM,  
SATURDAY 11AM – 4PM

PRIVATE VIEW: THURSDAY, 29TH MAY 6 – 8PM

30TH MAY – 31ST JULY 2003

ARTISTS FILE

**BARBARA KRUGER**

Carol S Eliel  
Curator - Modern & Contemporary  
Art  
Los Angeles County Museum of Art  
5905 Wilshire Boulevard  
Los Angeles, California 90036



BARBARA KRUGER, UNTITLED (HELP), 2001,  
SILKSCREEN ON VINYL 213.8 x 123 CM, ED.V.10